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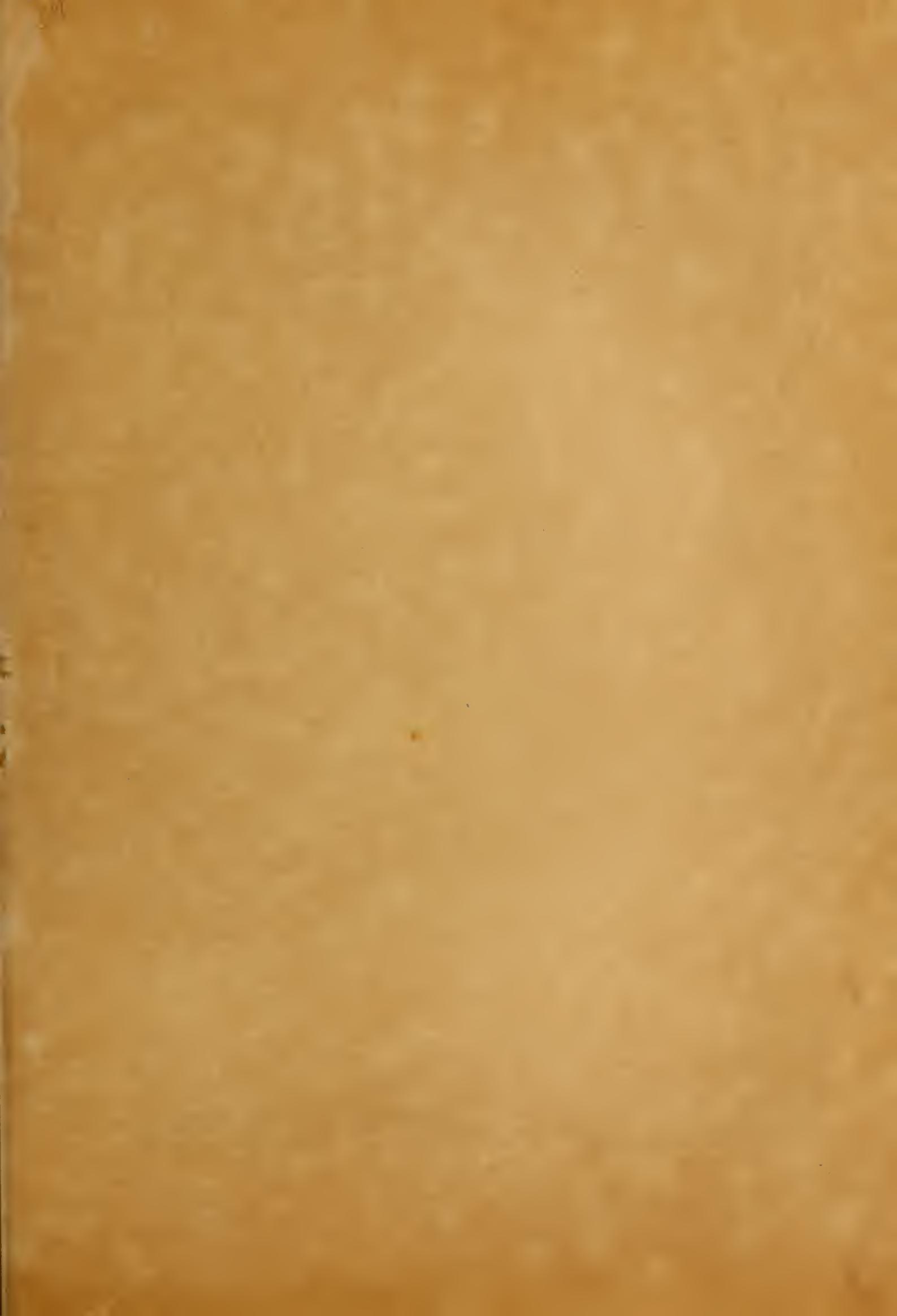
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NYMPHS AND SATYR.

*By W. A. BOUGUEREAU.*

The  
**Hoffman** House,  
Proprietors.

C.H. READ & E.S. STOKES.

Proprietors.



ITS  
**ATTRACTI<sup>N</sup>S.**

BY  
F.G. DE FONTAIN,

FIFTH AVENUE AND MADISON SQUARE,  
NEW YORK CITY.

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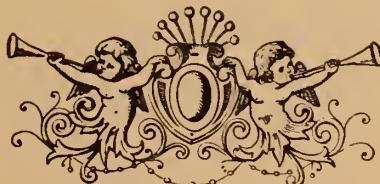
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## = PREFACE =

Fifty years ago the junction of Broadway, Fifth Avenue, and Twenty-fifth Street, the site on which now stands the Hoffman House, was a portion of the estate of Garret Storms that descended to its present owners—the Hoffmans and Livingstons. Broadway and Fifth Avenue, now lined with costly residences, was then an open country, with only here and there a well-tilled farm or a mansion half hidden in the foliage, while great protruding rocks reared their rugged forms that long since have disappeared before the footsteps of advancing civilization.

Fifty years! What changes have occurred in that half century! There are those among us who remember them, but it will not be out of place here to recall some of the events that have marked our progress during this period, and tell the story of our growth to those of younger blood.



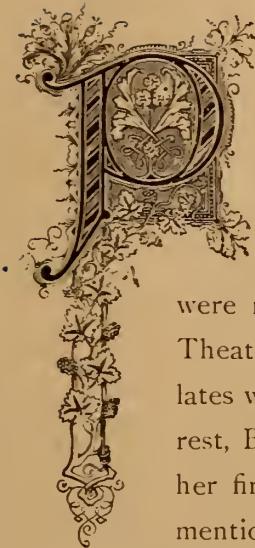
W. D. SADDLER.

PALM SUNDAY.



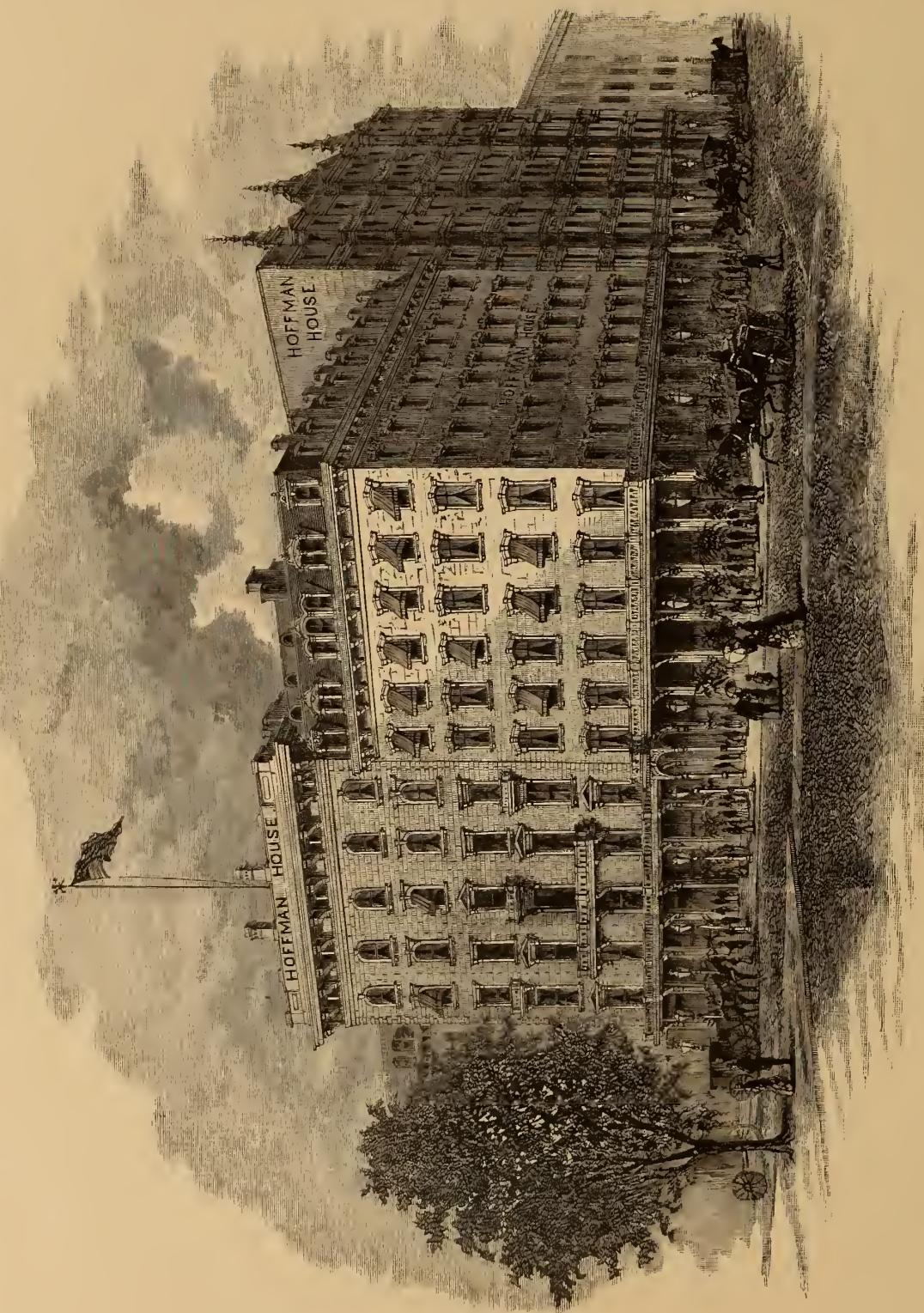


## Reminiscences.



RIOR to the year 1830, the business portion of New York and most of its fashionable residences were below Canal Street. The favorite drive ended at a little road-house familiarly known as Corporal Thompson's, on the corner of Broadway and Twenty-Third Street, and on rare occasions an excursion was made as far as the Harlem River. There were no street cars, but few omnibuses, and two or three ferries. The old Park Theatre was the principal place of amusement, and the gray-haired sire still relates with pleasure how he witnessed the performances there of Cooke, Kean, Forrest, Booth, Wallack, Conway, Matthews, and the celebrated Malibran, who made her first appearance in America when seventeen years of age. He may also mention the fact, that the first marble-fronted building erected in New York was the City Hall, and that a strong prejudice existed against the use of this material for building purposes which was not removed for many years. Even when it was conquered, brown stone became the fashionable color, only to give place in turn to the present structures in brick, which, independent of old conventional forms, fascinate the fancy by their freshness, piquancy, and daring of design. This peculiarity may be observed on one of the facades of the HOFFMAN HOUSE, which, in point of picturesque beauty, is the equal of any in the city.

The Press of New York in 1830 consisted of less than fifty journals (all included), chief among them being the *Commercial Advertiser*, *Evening Post*, *Morning Courier*, *New York Enquirer*, *Journal of Commerce*, *Standard*, *Porter's Spirit of the Times*, *Morris & Willis's Mirror*, and the *Knickerbocker Magazine*. Irving, Cooper, Bryant, Paulding, Sims, and Fay were then young men, and just beginning to win their literary laurels. The dailies were all six-penny journals, and were distributed only to regular subscribers. The first penny newspaper was *The Sun*, which was issued in 1833 by BENJAMIN H. DAY. *The Herald* was first published in 1835 under the auspices of JAMES GORDON BENNETT and ANDERSON & SMITH, a printing firm in Ann Street. This establishment was soon after destroyed by fire, when Mr. BENNETT became the sole proprietor. The *New York Express* was issued by JAMES and ERASTUS BROOKS in the same year, and in 1841 the *Tribune* was published under the management of HORACE GREELEY and HENRY J. RAYMOND. Mr. RAYMOND, who began his editorial career on a yearly salary of five hundred dollars, left the paper two years after to form a connection with the *Courier and Enquirer*. In 1851 MR. RAYMOND issued the first number of the *New York Daily Times*.



## HOFFMAN HOUSE.

(A FAVORITE FAMILY HOTEL.)

400 ROOMS, \$2 PER DAY AND UPWARDS.



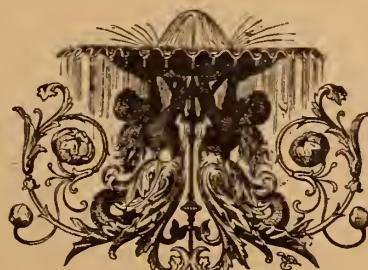
NE of the most disastrous events of the early history of this city, was the great fire of 1835, which, breaking out in the lower part of the city in one of the coldest nights of winter, raged for three days, destroying 648 houses and stores, and property to the value of \$18,000,000. This calamity was followed in 1837 by a period of commercial distress, resulting from the suspension of the United States Bank. The reaction, however, was rapid, and trade soon became as brisk as before. About this time the steamships "Sirius," "Great Western," "British Queen," the pioneers of the present magnificent ocean fleets, first reached our shores.

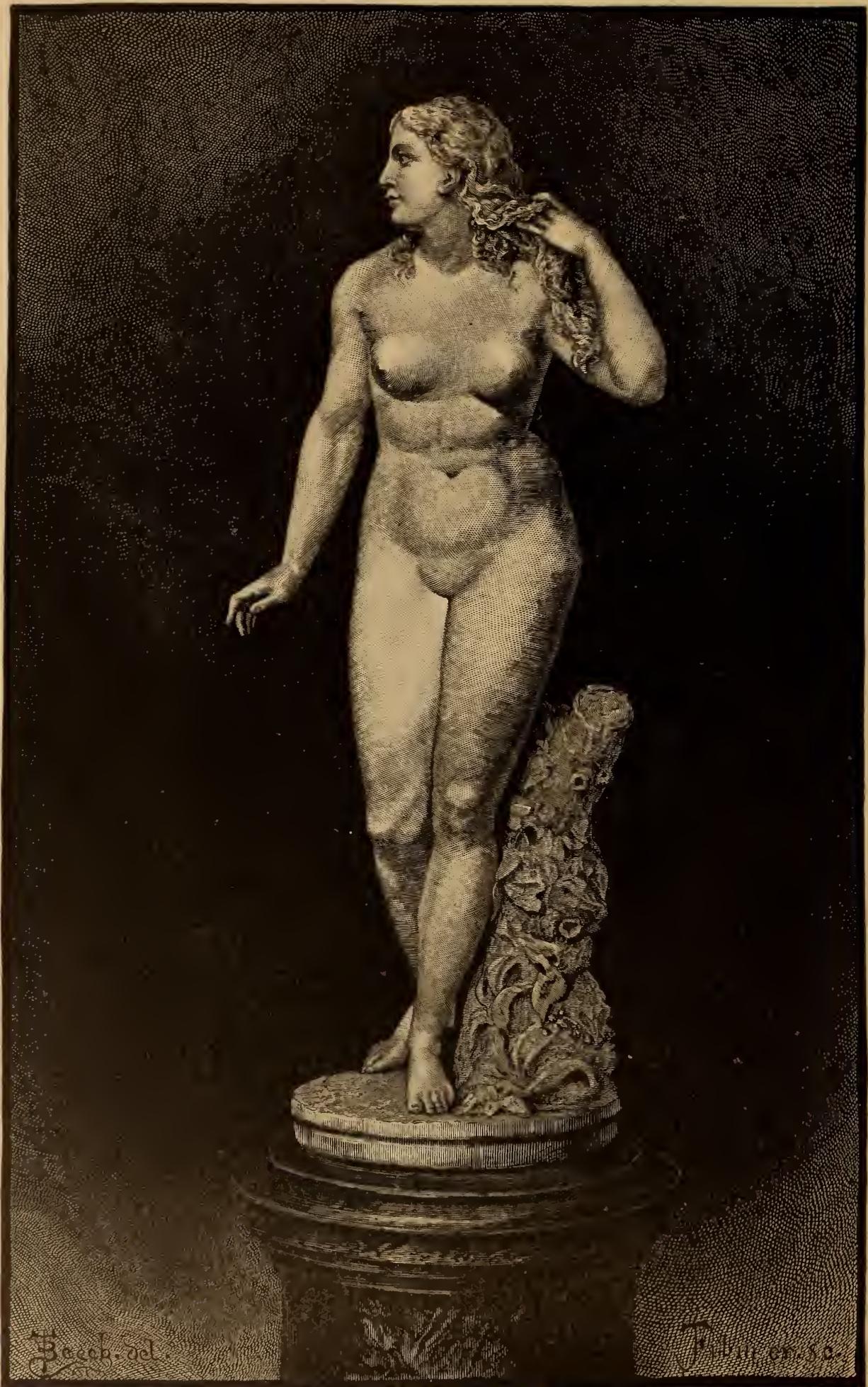
Croton water was introduced into the city in October, 1842, and the first line of magnetic telegraph opened to New York, Philadelphia and Washington, in 1845. During this year another devastating fire occurred in the vicinity of Wall Street, destroying several millions of dollars' worth of property.

Among the local events that will be remembered, are the Astor Place riot in May, 1849, when Macready, the tragedian, was mobbed while performing Macbeth; the first appearance of Jenny Lind in Castle Garden in 1850; the visits of Parodi, Catharine Hayes, Sontag, Alboni, Grisi, Rachel, Thackeray and the patriot Kossuth; the trial of Ericsson's caloric ship; the Grinnel expedition to the Arctic regions in 1849; the opening of the World's Fair in 1853 in Reservoir Park; the burning in 1858 of the Crystal Palace, in which the fair was held, and the sojourn of Franconi's Hippodrome in the space opposite the present site of the HOFFMAN HOUSE.

Central Park was purchased in 1856, at a cost of five and a half millions of dollars; and the work of transforming this barren tract of land, two miles long and half a mile wide, was begun in 1858, and with its lakes, drives and promenades, its forests and flowers, its architectural designs, memorial statues and rural adornments, compares favorably to-day with any similar resort in the world.

It would be interesting to dwell on the many accessory incidents that belong to this portion of the history of New York, suffice it to say, that in the changes which have taken place, the imprints of improvement are everywhere visible; we see them in the construction of massive works, in our elevated railroads, museums of art, churches, palatial homes, colleges, bridges, ferries, etc., etc.; yet, in all we have enumerated, nothing demonstrates more clearly and forcibly the growing taste and culture of the American people than the increasing and imperative demand for modern Hotel accommodation, where those of cultured taste can enjoy all the comforts, elegance, and luxuries of life.

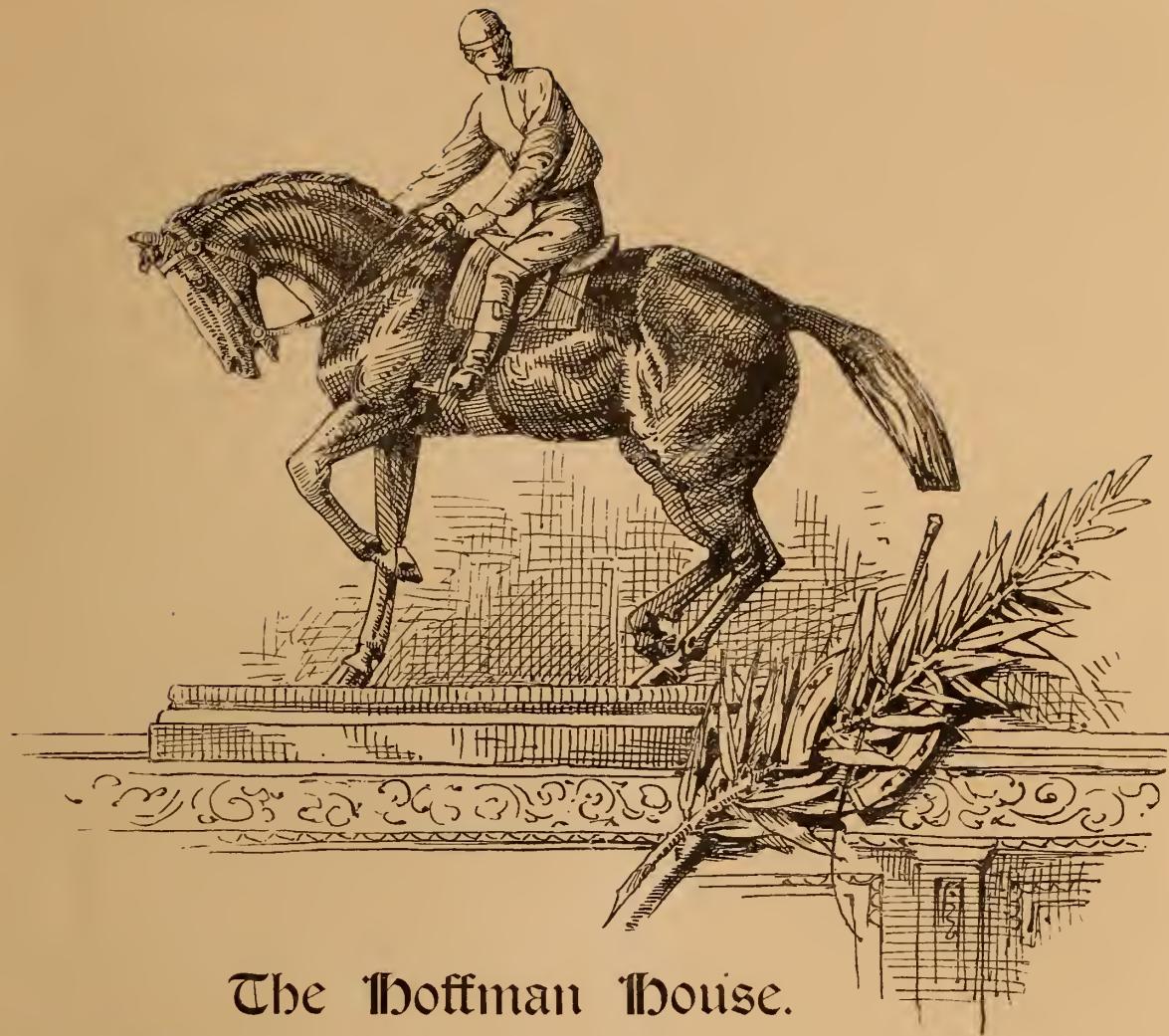




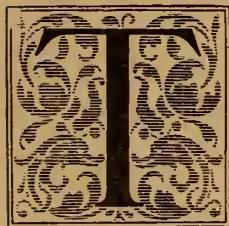
EVE.

First Prize Paris Exposition 1881.

Marble Statue by Ball.

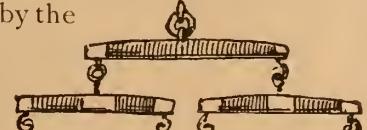


## The Hoffman House.



THE owners of the HOFFMAN and LIVINGSTON estates in 1860 determined on the erection of the Hotel that now bears the name of "HOFFMAN," and selecting a number of lots on the corner of Broadway and Fifth Avenue, built the stately structure that has since become known as one of the most palatial establishments of the kind in the United States. It was formally opened to the public in 1864 by Messrs. READ, WALL, & Co., DANIEL HOWARD being the company. Two years later, owing to illness, Mr. Howard retired, and was succeeded by Messrs. MITCHELL & READ, and, on the termination of the lease in 1871, Mr. READ became the sole proprietor and so remained until the accession of Mr. ED. S. STOKES to the firm in 1881.

The HOFFMAN HOUSE in 1864 contained two hundred and twelve rooms. Five years later, two houses on West Twenty-fourth Street were added. In 1870 it was found that the accommodations were still inadequate, and the mansions on Twenty-fifth Street were joined to the hotel. In 1876 the same difficulty existed, and two more houses, with forty rooms, were taken in. In 1882 Mr. STOKES suggested the idea of doubling the capacity of the Hotel by the erection of an eight-story fire-proof building directly communicating on Twenty-fifth Street with the one already existing on Broadway.





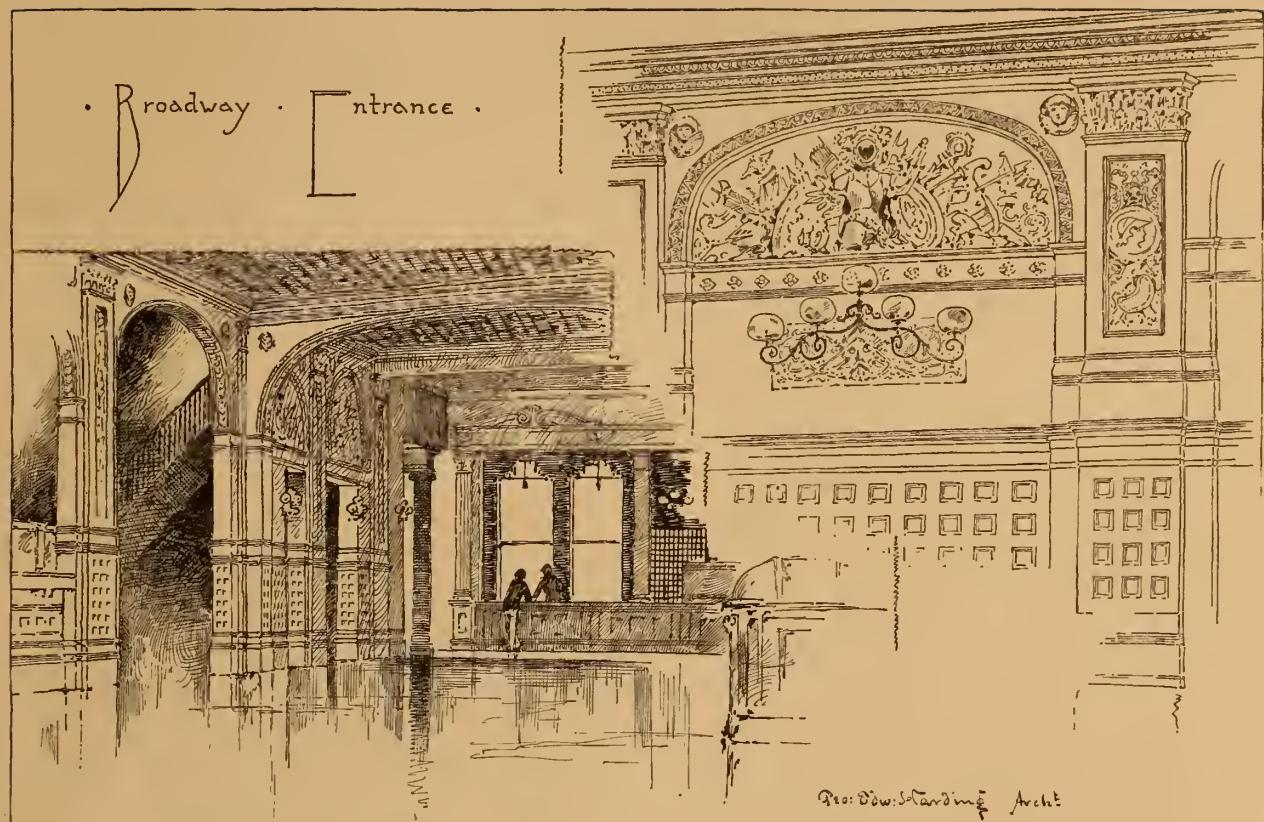
UFFICE it to say the annex is now complete and presents one of the handsomest specimens of architecture to be found in this city, and is recognized by all travelers as not only the most comfortable but attractive Hotel in the world.

The style of architecture of the HOFFMAN HOUSE is the Italian Renaissance. The first story is of Belleville stone, the light brown shade of which is in pleasing contrast to the prevailing color elsewhere; the second story is also principally of stone, but here and there begins a variety of ornamentation in brick and terra cotta, that gives a diversified aspect to the entire façade of the building. In the third story, brick is generally introduced, with stone trimmings to the windows, carved in grotesque and fancy shapes. The other stories are repetitions of the first; each, however, being different from the other in the matter of decoration, until we reach the seventh and eighth stories, which are finished with terra cotta panels and fancy brick designs worked into and around the windows, the openings of the latter being lined with stone. The cornice is also of stone, and presents a broken outline that conforms to the style of the architecture. Three lines of bay windows extend from the ground floor to the roof, and indicate the presence of parlors on the different stories.

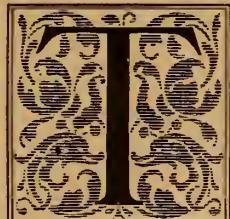
## The First Floor.

The main or central entrance, on Twenty-fifth Street, opens in a hall and vestibule sixteen feet wide and thirty feet long, and connects with the main hall, which runs parallel with the length of the building, directly opposite the principal staircase. The latter is constructed of iron and marble, and ascends in consecutive flights to the eighth floor. On the right of the hall is the first suite of apartments, consisting of parlors and toilet rooms. On the left is the office, reception rooms, etc. A bay window projects from the front, and the room is fitted in hard wood, and frescoed and adorned with choice works of art. Back of these rooms, and to the west of the main office on Broadway, are the *Banquet Hall* and the Ladies' Dining-room.

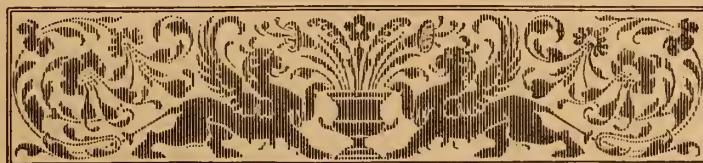




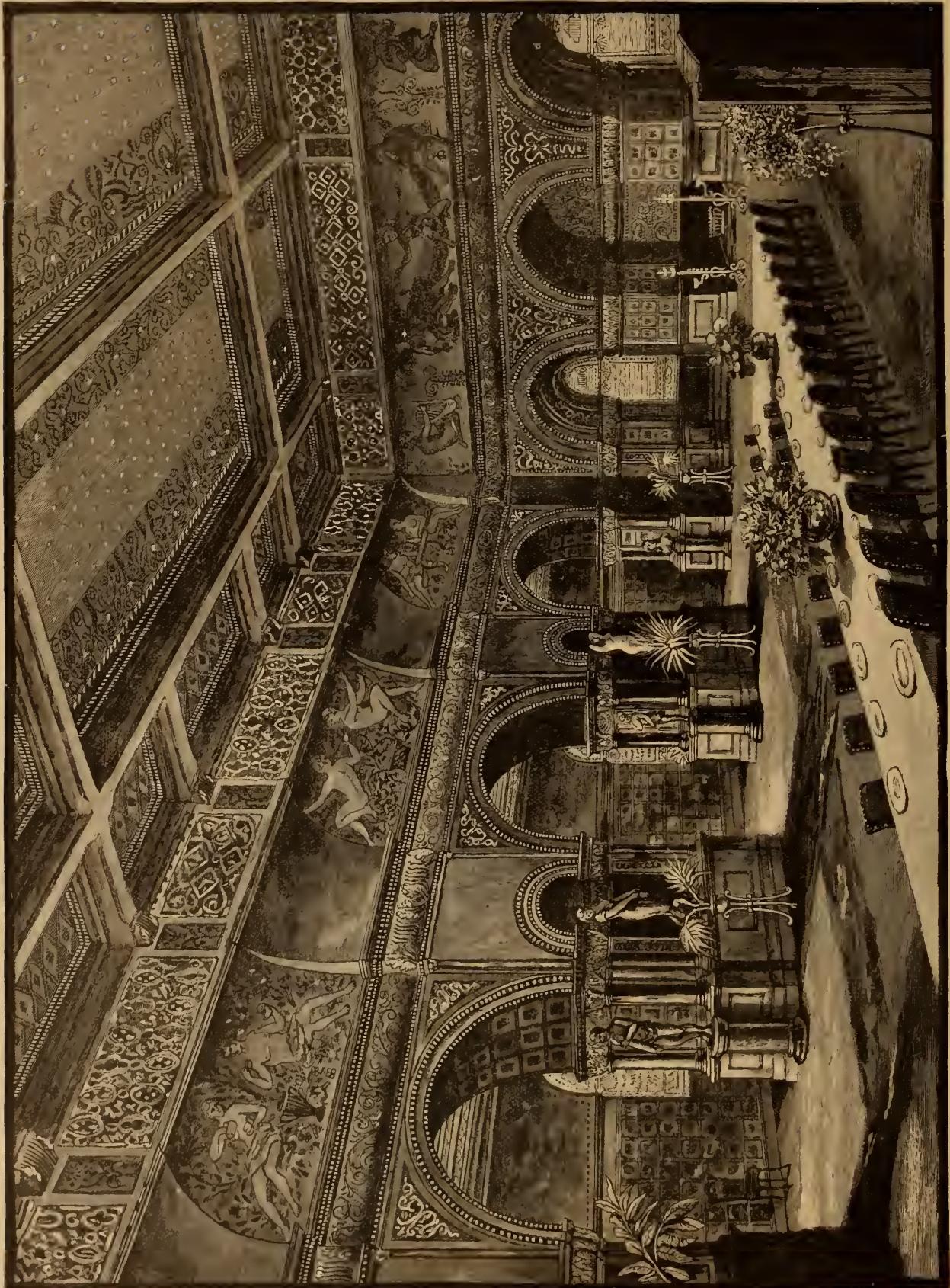
## The Main Entrance on Broadway.



HIS entrance, probably the most noticeable of any hotel in the metropolis, is characterized by the elaborateness and beauty of its ceiling and side walls, ornamented by "trophies" in relief of "Carton Pierre," decorated in gold, copper and silver from the designs and under the supervision of Mr. Harding, the architect. The elaborate bronzing was executed by Edouard Leissner, of Fifth Avenue.



GRAND BANQUET HALL.



## The Banquet Hall.



RAND indeed is this magnificent room, being about 60 feet square and 26 feet high, and far surpasses in dignity and beauty anything of the kind in this country, and may be favorably compared with any room used for similar purposes abroad.

The architecture and decorations of this room are pure *Romanesque*, with elaborate carving and painting, and nothing has been spared to make the ensemble perfect. The room is divided into three parts by two massive arcades of three arches each, inclosing a space of about 30 x 60 feet.

The ceiling of the main division of the room, supported by massive beams of prima vera wood, and gold dividing it into panels, is a rich blue upon silver, with a bold ornamental band of ivory white on either side.

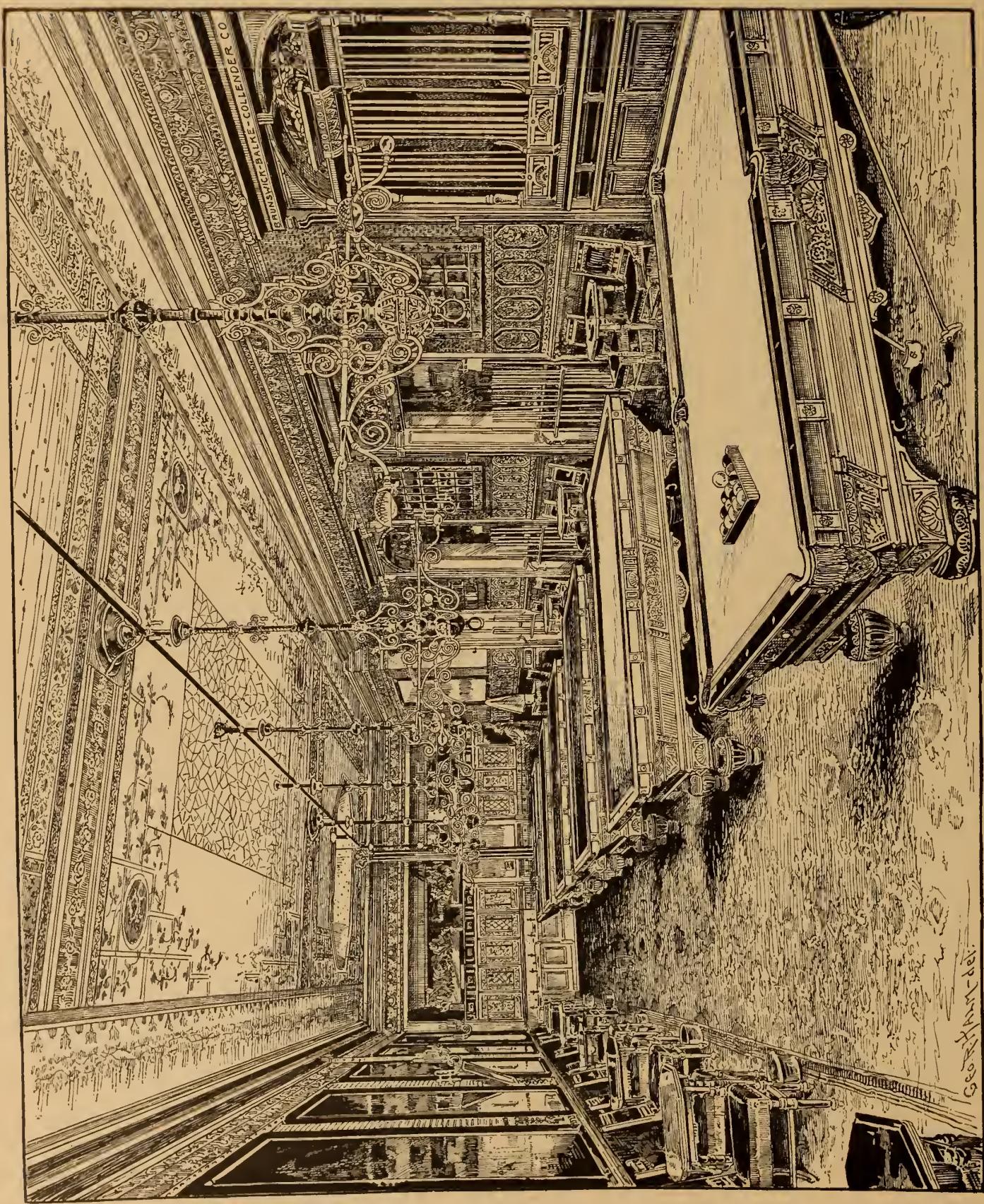
Reference to the cut will show the general treatment of the walls, which are covered down to the springing of the arches with solid gold—except the upper band of ornament, which is perforated for purposes of ventilation—upon which is painted the figures and the spandrel ornaments.

Next below the perforated band is a broad cove on which are painted allegorical figures, treated decoratively, with a background of arabesque, representing subjects suitable to the purpose of the room. The cove over the mantel, which faces one upon entering the room, is occupied by an extended group of figures representing *Music*; the opposite cove, over the entrance, has figures which suggest the occupations of the *kitchen* and the *smoking-room*. On the right, as one faces the fire-place, the cove over farthest arch has figures *Fishing*; the cove next towards the entrance has a representation of *Wine*, while the nearest cove has a suggestion of hunting. On the left, taking the spaces over the arches in reverse order, beginning with the one nearest, one sees figures engaged with *Tea* and *Coffee*; the next compartment shows *Fruit*; while the last has the commonplace but necessary *Bouillon*.

Below this highly decorated surface is an enriched cornice and modeled frieze in gold, and the arcade with its columns and bases of prima vera. The walls of the rooms outside the arcade, on both sides, are a rich golden red, and the room is lighted by day from windows in these walls and in the end-wall of the main room, and from skylights in the low ceilings of the outer rooms, all of these windows and skylights being fitted with a very rich but delicate mosaic of colored and opalescent glass. The cost of this room was over \$50,000.



THE BILLIARD ROOM.



## Ladies' Dining Room.



JOINING the *Banquet Hall* is the Ladies' Dining-room, which is 36 x 56 feet, and is elaborately fitted with ebony and gold trimmings and a beautifully painted ceiling, with floating figures on canvas, representing on the southerly side "sunrise," and on the opposite side "sunset." The walls are paneled and decorated with rich gold-colored satin damask.

This is the ladies' favorite room, and the exquisitely decorated ceiling pays tribute to the æsthetic taste of its fair patrons. Owing to its accessibility, it is not unfrequent at noon-time to see the room filled with ladies who have been "out shopping." In the evening this room is crowded to such an extent that it is necessary to have a table previously reserved. Here may be seen the élite of New York, and the richest and most fashionable toilets of the Metropolis.

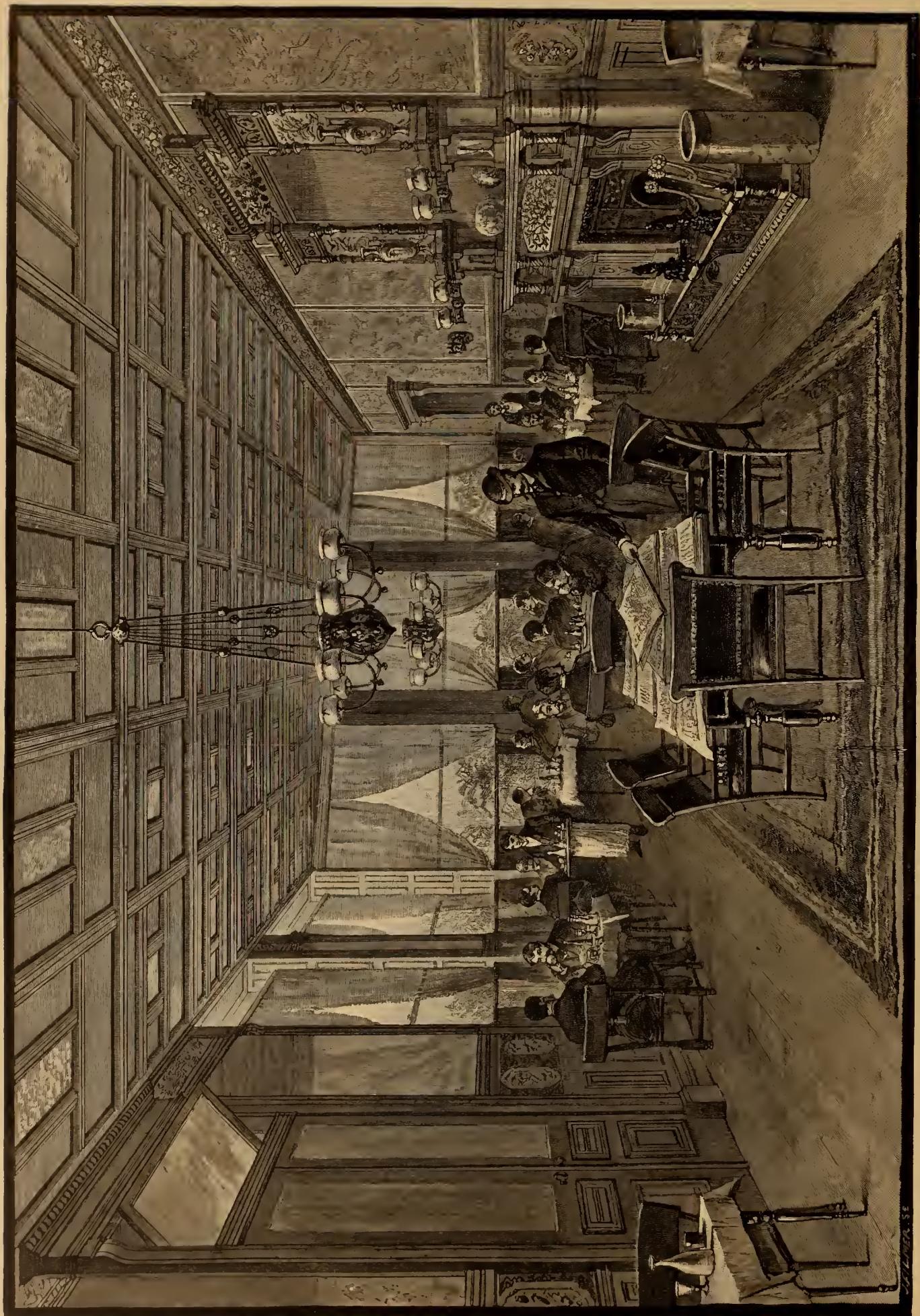
## Immunity from Fire.

The Hotel is built nearly fire-proof. The main staircase is of stone and iron, covered with Parian marble, and continues to the roof. In the rear of the Hotel two lines of fire-escapes extend from the roof to the basement, and there are also a number of lines of ladders communicating with the adjoining buildings on the east and west sides of the house. In addition to these precautions all the floors are deadened to the depth of three inches with cement, and the main running additions are filled two feet above the floor with fire-proof material, making it impossible for flames to communicate from one floor to another. Hose is always attached to the pump, ready for instant service, and the employees are thoroughly drilled should an alarm take place; while automatic clocks are placed in every out-of-the-way corner which indicate to the clerks in the office that the night patrol are faithfully performing their duty. In fact there is no department in the HOFFMAN HOUSE, either in its old or new wings, upon which the proprietors have bestowed greater attention than upon the facilities for the prevention of fire, and protection of their guests.

## The Broadway Front.

Having thus completed a history of the career of the HOFFMAN HOUSE and its improvements, it is next in order to describe, as clearly as may be done, aided by the accompanying illustrations, some of the attractive features that have given it such a strong individuality among travelers. That which first strikes the eye on entering any of the several entrances is the luxuriant display of vines and flowers, sending forth their grateful perfume. The office is in the rear of the vestibule, occupying its entire width, and by reason of its location enables the clerks who may be on duty to command an unobstructed view of whatever may require their attention in front. It is handsomely carpeted, adorned with costly pictures, and provided with all the appliances and improvements conducive to its successful management. Communication with every room and department is maintained by means of speaking tubes and electric bells, while the telegraph and telephone are near at hand to perform their mission in connecting the house with every portion of the City.

CAFÉ AND READING ROOM.



## Reading Room and Café.



BEYOND, to the left, and further to the rear, is the large and handsome apartment appropriated to the use of those guests who may desire to read or write undisturbed by the bustle of the street ; where in summer they may enjoy the coolness of an always shaded spot, and in the winter months muse in the light of an old-fashioned fire-place. On one side the wall is adorned with mirrors and pictures in stained glass, alternating with richly polished panels of mahogany ; near by, is a bronze vase that holds a handsome palm, the long drooping leaves of which nearly touch the ceiling. In the corners nearest the doors opening into the *café* are two life-size statues of Nubian Slaves, male and female, supporting on their heads bunches of fruit. These figures are of wood, and said to have been carved two thousand years ago. An immense moose-head, one of the handsomest preservations of the kind in the city, spreads its antlers over a space several feet across, and in close proximity the eye is arrested by a unique combination of the head of an Esquimaux bear and skin, a sledge, and fragments of some Arctic expedition—the wooden portion being mounted in silver. Under this stands an ancient Flemish strong-box, made of iron, such as was used three hundred years ago for the same purpose as a modern safe. Old, rusty and battered as it is, its labyrinth of bolts and bars, and substantial frame, shows that our ancestors were as desirous to protect their pelf as those of the present day. In front of the great mirror which extends from floor to ceiling between the two portals that introduce one to the Twenty-fourth Street side of the house, resting on a table under a glass case, is an old and unique Scotch snuff-box, which is made of a black-faced Scotch ram's head mounted with Scotch jewels—a duplicate of the one presented to the Prince of Wales by the Free-Masons of England on his accession to the chair as Grand Master of all England.

## Café and Billiard Parlor.

"The Gentlemen's *Café*," or smoking-room, is a favorite spot with the guests of the house ; indeed, at all times it is a pleasant place in which to lounge at one's meals and enjoy, in undisturbed content, the sights and scenes of Broadway and Madison Square. The furniture is plain and rich, the ceiling handsomely frescoed, the feet sink into the softest of carpets, the appointments of the tables are elegant, waiters are in attendance who speak all the modern tongues, and the cuisine and wines, which are furnished *à la carte*, are of a quality that leaves nothing to be desired.

Passing through this *café*, we enter the *Billiard parlor*, which extends from the inner corridor the entire length to Broadway, occupying a space of 30 x 75 feet. The ceiling is richly frescoed ; the side walls decorated and wainscotted in quartered oak ; the floor carpeted with the finest English Axminster. It is furnished with six handsomely carved oak tables, manufactured expressly for this room by the Brunswick-Balke-Collender Co.



## Private Dining-Rooms.



EXT to the necessities of a well-appointed *cuisine*, the gourmet appreciates the luxury of well-regulated private dining-rooms, and here the most fastidious taste is displayed in the magnificent appurtenances of this grand establishment.

Several private dining-rooms have been most lavishly furnished for the accommodation of private dining and theatre parties; each room being different from the others in its decorations and upholstery. It is not alone superb glass, cutlery and china that attract the attention of the guest, but the exquisite taste and elaborate finish that is everywhere apparent.

The *Oriental room* is entirely decorated in the Eastern style—chandeliers, candelabra and the subdued light of the Orient prevailing. These attractions, added to the fragrance of vines and choice flowers, render the charm of these beautiful apartments pleasing to the sensitive taste of the “bon vivant.”

The *Moorish room* is a triumph of the decorator's art, the entire interior being furnished in the most liberal and beautiful manner, recalling parts of the Alhambra at Grenada. The appointments of this beautiful specimen of the arabesque rival in magnificence anything of its kind in the world; the sconces, hanging lights, and table furniture being expressly manufactured for this suite at a fabulous cost.

The *Orange room*, the “*Salle de Fleurs*” room, the *Blue Satin room*, and the *Persian room* are also marvels of beauty.



## Bridal Chambers.



THE *Bridal Chambers* are a suite of seven rooms, occupying the entire front on Twenty-fifth street of the floor above the parlors, arranged so that they may be divided into suites of two or more rooms.

The rooms, in their order from the one nearest Broadway, may be described as follows, viz.: The first is a very delicate and cheerful *Arabic room*, with pale buffs, blues, and bronze colors; the next, a richer *Renaissance* in tones of soft red; the third, a delicate blending of whites, gold, soft red, and pale blue, with wall hangings of pale gold satin; the fourth, white and gold, with wall hangings of white satin, with pink figures embroidered in outline with gold thread; the fifth, soft blues, whites, and yellows, with hangings of India silk with pale blue figures; the sixth, delicate white ornament of gold, white or robin's-egg blue, and golden olive; the seventh, a *Persian* treatment as of white tiles, with blues and greens. To describe the costly furniture and the various stuffs and articles of vertu would require a volume.

## Music.

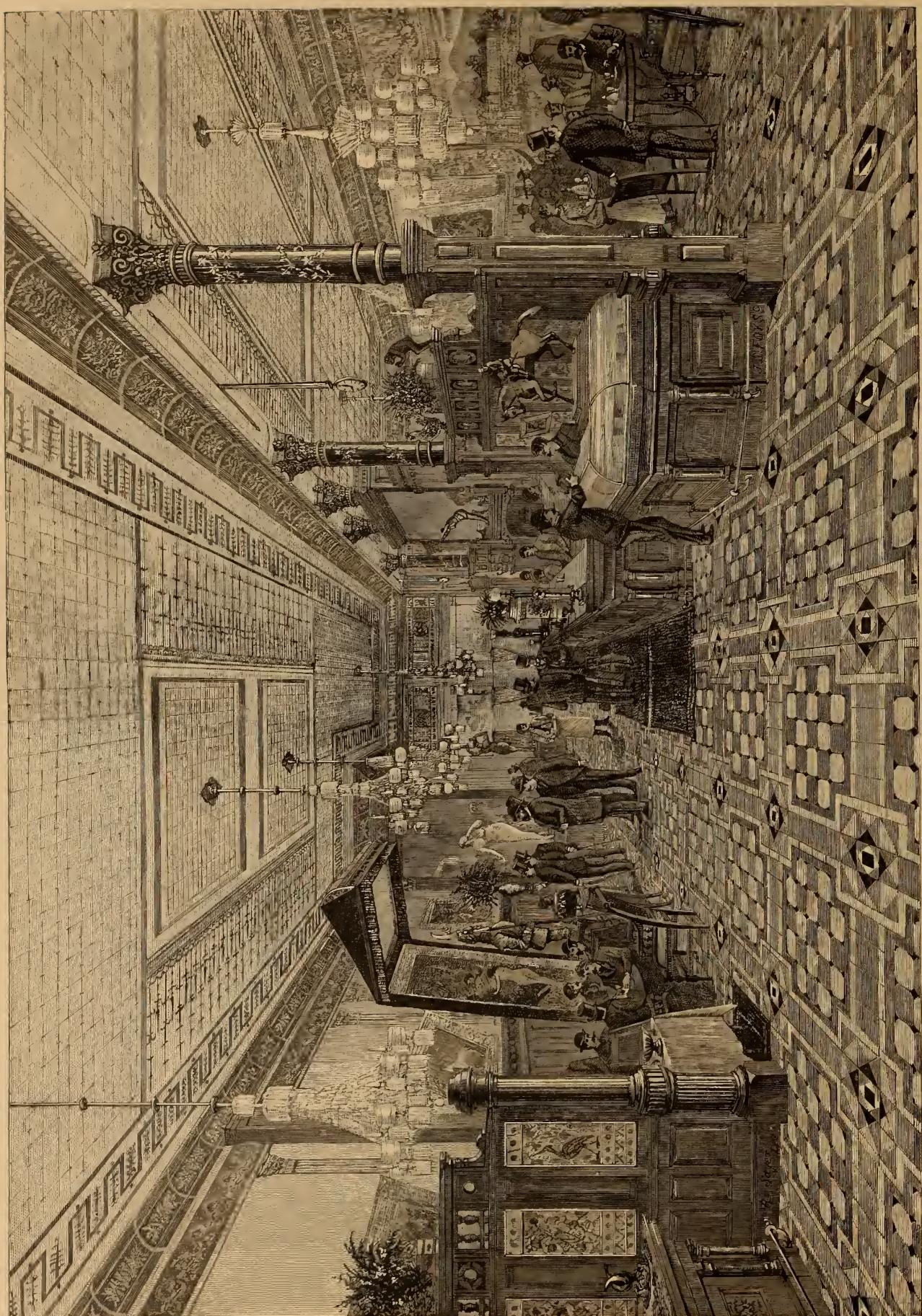
Not unmindful of the musical tastes of the guests, the proprietors have arranged for soft instrumental music in the Grand Banquet Hall at dinner, between the hours of 6 and 8 P.M., and also at supper, from 11 to 12:30. The musicians being secluded from view in a conservatory of plants and flowers, lends an additional charm to the already magnificent surroundings.

## Orchestrion.

A grand Orchestrion is located on the parlor floor for the benefit of the ladies and children. It represents a strength of thirty musicians, and was made specially for the HOFFMAN HOUSE, being an exact duplicate of the Orchestrion made for the Queen of Portugal, and the only one of the kind in the United States. It is adapted for all kinds of music, with the following accompaniments: Flute, oboe, clarionet, trumpets, metal stops, drum, big drum, cymbals, triangle, etc.



HOFFMAN BAR ROOM.





## The Bar-Room.



ONSPICUOUS among the curiosities of the City is the Bar-Room of this house. The exterior entrance is on Twenty-fourth Street, and in its brilliantly illuminated recess is not unlike that of many of the palatial mansions of New York. Electric lights in front, and great windows of glass, the colors of which are woven into exquisite pictures of different designs, are the only indications that the room is not of a private character. A few steps carry us to the threshold, and there for a moment the visitor may pause, as he contemplates the magnificence of an establishment the praises of which have been sung throughout the Old World and the New,—a place that, but for its convivial suggestiveness and atmosphere of good fellowship, might be mistaken for a cabinet of curiosities or a boudoir of art.

The room is 50 x 70 feet in dimensions, and all of its wood-work, paneling, bar, lunch counters, etc., is of highly polished San Domingo mahogany of the finest quality. The ceiling is frescoed in light colors, and the iron pillars, by which it is supported, are adorned with golden vines that trail in graceful curves around their ebony sides. The floor is of tessellated tile laid in small squares, and the portion occupied by the chairs and tables is covered with handsome Turkish rugs. The furniture is solid and plain, and mounted in accord with the prevailing style of decoration.

At each end of the long counters a small, upright cub-bear supports a standard, on the top of which is a unique imitation in miniature of the old-fashioned street lamp of our forefathers; on the corresponding ends opposite, two bulls perform the same silent task—gentle reminders of their namesakes in Wall Street.

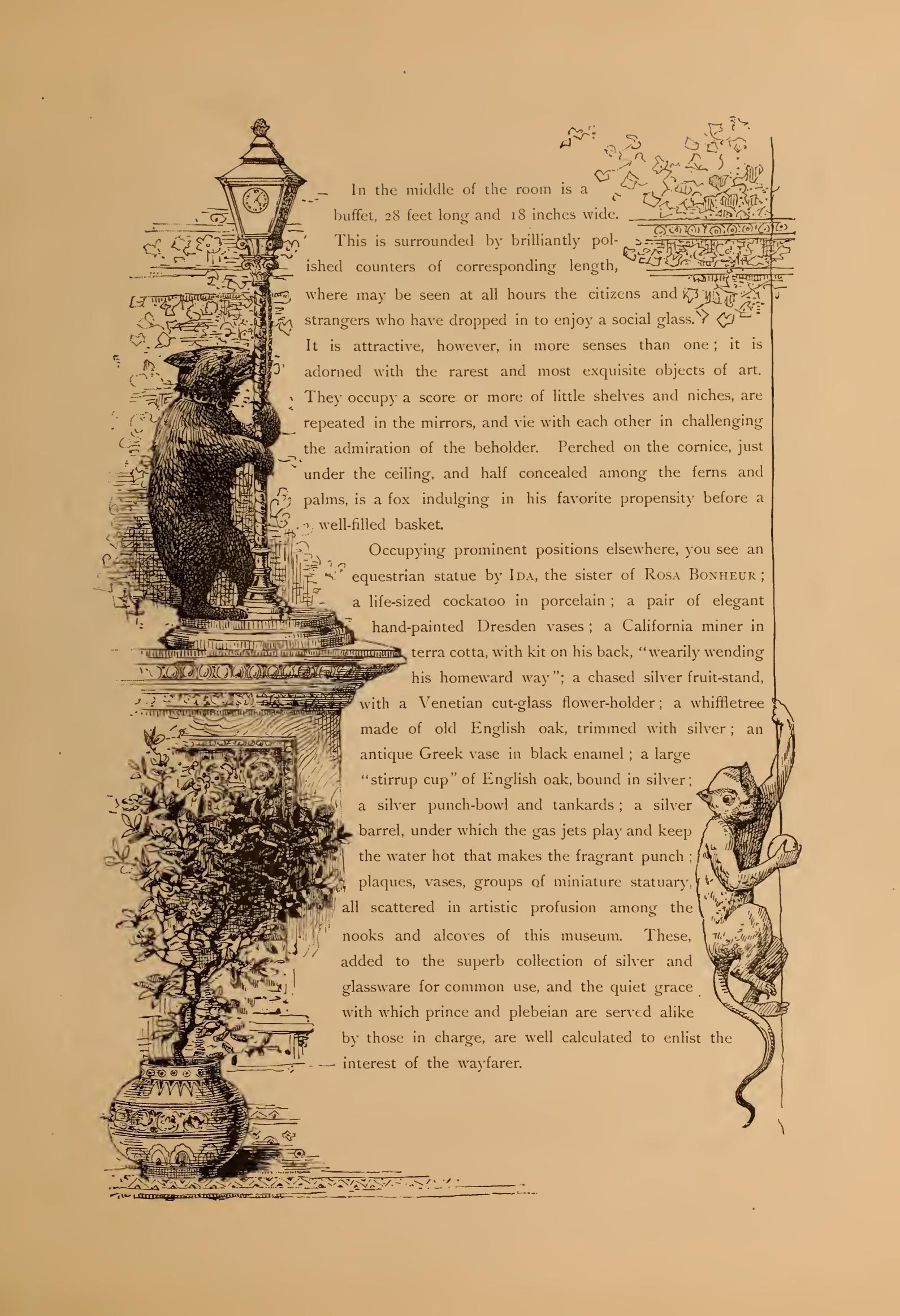




PAN AND BACHANTI.

(First Prize Paris Exposition 1878.)

SCHLESSINGER.



In the middle of the room is a

buffet, 28 feet long and 18 inches wide. This is surrounded by brilliantly polished counters of corresponding length, where may be seen at all hours the citizens and strangers who have dropped in to enjoy a social glass. It is attractive, however, in more senses than one; it is adorned with the rarest and most exquisite objects of art. They occupy a score or more of little shelves and niches, are repeated in the mirrors, and vie with each other in challenging the admiration of the beholder. Perched on the cornice, just under the ceiling, and half concealed among the ferns and palms, is a fox indulging in his favorite propensity before a well-filled basket.

Occupying prominent positions elsewhere, you see an equestrian statue by IDA, the sister of ROSA BONHEUR; a life-sized cockatoo in porcelain; a pair of elegant hand-painted Dresden vases; a California miner in terra cotta, with kit on his back, "wearily wending his homeward way"; a chased silver fruit-stand, with a Venetian cut-glass flower-holder; a whiffletree made of old English oak, trimmed with silver; an antique Greek vase in black enamel; a large "stirrup cup" of English oak, bound in silver; a silver punch-bowl and tankards; a silver barrel, under which the gas jets play and keep the water hot that makes the fragrant punch; plaques, vases, groups of miniature statuary, all scattered in artistic profusion among the nooks and alcoves of this museum. These, added to the superb collection of silver and glassware for common use, and the quiet grace with which prince and plebeian are served alike by those in charge, are well calculated to enlist the interest of the wayfarer.



BOUDOIR OF AN EASTERN PRINCESS.

ETIENNE.



THE EGG DANCER.

*By G. NAST.*



## Oil Paintings.

**N** promenading around the room, the eye is still further arrested by the valuable array of paintings, statuary, and bric-a-brac. Chief among the former is the famous picture of Bouguereau, entitled "Nymphs and Satyr." In this connection, it is proper to introduce a copy of the letter from the artist :

75 RUE NOTRE DAME DES CHAMPS,

PARIS, JUNE 11TH, 1877.

*Sir :— You are the possessor of one of my most important and successful works, "Nymphs and Satyr," which I am very desirous should be seen at the Universal Exposition of 1878, as without it the exhibition of my works would be deprived of what I assure you I consider would be the most notable feature of my future exhibitions, &c., &c..*

*Believe me,*

*Yours very truly,*

W.M. BOUGUEREAU.

Still another very handsome work is one that adorns the western wall—a unique piece of Gobelin tapestry, 20 x 20 feet, made for NAPOLEON III. It represents the Port of Marseilles, the palace presented by the citizens of Marseilles to the Emperor, the church on the hill, and vessels and the lighthouse in the foreground. Its delicate colors, marvelous tints of water and sky, and the elaborate art shown in its manufacture, texture, and design, have been greatly admired. Near this, under a canopy of maroon velvet plush, lined with whitesatin and illuminated by four electric lights, is the great painting "Narcissus" by CORREGGIO. The following is a description of the subject:





AMOUR NOUS GUIDE.

*Paris Salon 1881.*

SPIRIDON.



ARCISSUS was the son of the river god Cephisus and the sea nymph Liriope. According to Pausanias, he had a sister to whom he was tenderly attached. She resembled him in features, was similarly attired, and until her death accompanied him in the hunt. Narcissus, deeply lamenting her loss, frequented a neighboring fountain to gaze on his own image in its water. The strong resemblance made his own reflection appear to him, as it were, the form of his sister. The Goddess Echo calls to him in vain, and the Gods, looking with pity on his grief, changed him to the flower that bears his name.

Another painting is by DEMONCEAUX. It represents the Friar Angelica, falling asleep over his unfinished picture, "The Holy Mother," and dreaming that it is finished by an angel. He wakes to find that his dream is realized. The angel is present with an attendant holding a palette, halos around their heads. Light streams in from the window, the Bible of the old Friar is on the floor, and on the rude table in the foreground are his paints and brushes. The angel has just added the last touch to the head of the Virgin when he wakes.

Among other important works that may be enumerated and have places on the walls, are "The Russian Mail Carrier," by CHELMONSKI; "The Vision of Faust," by L. FALERO, a marvellous work of art, and in the judgment of many persons, second only to the "Nymphs and Satyr;" "The Nymph of the Danube," by W. KRAY, a life-size figure, full of beauty; ETIENNE'S "Boudoir of an Eastern Princess," and the "Palm Sunday," by W. D. SADLER. In the latter, three jolly priests are about to enjoy their feast of fish and wine, and their faces are expressive of the pleasure with which they are anticipating the first cut. There is also a striking picture by J. H. MERLE, entitled "An Eastern Harem."

The larger pieces of statuary are so disposed in front of mirrors and elsewhere, that they command a favorable light both by day and night. Among are these BALL'S "Eve," in marble, doubtless one of the greatest productions of the sculptor's chisel; "Pan and Bacchante," in bronze, by SCHLESSINGER; "The Egg Dancer," by G. NAST, a fine piece of old bronze; and "The Driver," by TARACCHI. .





*Correggio Pinxt.*

NARCISSUS.

CORREGGIO. 1564.



## Objects of Art.



CATTERED elsewhere around the walls between the windows and pictures are articles of vertu. At the Broadway end of the room one is confronted by the gigantic frame of a knight in armor, the latter being adjusted with such life-like reality that memory involuntarily turns backward to the days when Richard, the lion heart, led his brave Templars to the gates of Jerusalem. Near by is a "Haarlem Clock," five hundred years old, from a Rotterdam palace. It chimes twelve times and strikes the half and quarter hours with different sets of gongs. Besides these are two Louis XIV pendulum clocks. "A musical tight-rope dancer" is to many persons an attractive feature combined as it is with a music-box, which plays various airs. This fine piece of mechanism was made in 1803, by Berguet, of Paris, and is running as well to-day as when it was first put into operation. In the same line of interesting objects is a "Musical Aviary," an old, rare, and beautiful automaton, which plays numerous airs accompanied by singing birds, while a monkey plays on a violin and a minstrel dances in the foreground. One of the daintiest objects in this treasure house of curiosities, at any rate one that attracts much attention from the lovers of the beautiful, is a gold-lined bowl adorned with bunches of grapes, resting on a table upheld by three storks. Fancy, however, must take the place of any description in detail, for it is impossible for the pen to convey a correct idea of the manner in which taste in arrangement has been combined with the creations of art, in producing such a handsome and harmonious whole.





## Advantages of Location.



HERE is no hotel in the city more centrally or favorably situated for the purposes of business or pleasure than the HOFFMAN. From the front entrance on Broadway the guest may step into the street cars and omnibuses, that either go direct or connect with the Elevated Railroad and other lines, that will convey him to every important point in the city. In the main corridor of the Hotel itself, the merchant or speculator may hear beating the pulse of Wall street, and note the fluctuations of the market; while banks, express and telegraph offices in the immediate neighborhood afford every facility for transaction of business.

Only a few minutes' walk down Broadway is Union Square, one of the most noted of the minor parks. Here, too, within a stone's throw of each other, are the Union Square Theatre, Wallack's old theatre, now called "The Star," the Academy of Music, and Tiffany's famous jewelry establishment, where are to be seen the most costly forms of ornament with which wealth delights to surround itself, and where the fashionable side of New York life is fully represented from morning until night. Madison Square, which is in front of the HOFFMAN HOUSE, includes about six acres, bounded by Twenty-sixth Street, Madison Avenue, Twenty-third Street, and Broadway. The park abounds with fine shade trees, has a large fountain, and its trim lawns are interspersed with splendid beds of flowers and vari-colored plants shaped in geometrical designs. At the junction of Broadway and Fifth Avenue, opposite the HOFFMAN HOUSE, stands a fine monument to the memory of Major-General Worth, a gallant soldier of the war of 1812, and the Seminole and Mexican campaigns. On the south side, adjacent to the Broadway corner, a bronze statue of William H. Seward is seated on its pedestal. On the Madison Avenue side of the park a large and beautiful drinking fountain has been placed, and the various stages and carriages which stop there to permit the horses to drink, give a vivid and novel aspect to the scene. This park, like Union Park, is lighted by six electric lights suspended on a tall mast one hundred and fifty feet high.

This description of the grandest Hotel of modern times would not be complete without a reference to the facilities for bathing possessed by this establishment. In this connection the following article, from a leading New York journal, will explain itself:



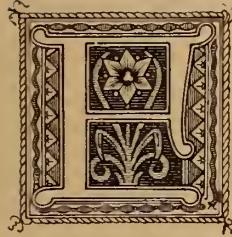
CHELMONSKI.

RUSSIAN MAIL CARRIER.





## The Wine Room.

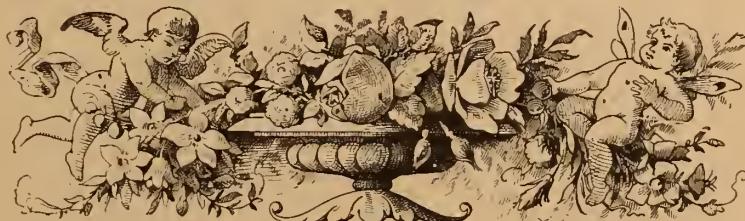


ROM the beginning of this enterprise, it has been the aim of the proprietors of the HOFFMAN HOUSE to maintain its reputation for catering only to the choicest appetites. To this end their cuisine and wines have been religiously kept at the highest standard of excellence. The purity of the liquors is an especial feature of the establishment, for it is a well-known fact that there is no place where the quality of fluids imbibed is more closely scrutinized. *The wine cellar of the HOFFMAN HOUSE is the largest, and contains the best selected stock in the city.* Long experience has taught the lesson, that only the best liquors which the cellars of the world afford will satisfy the guests who patronize this Hotel.

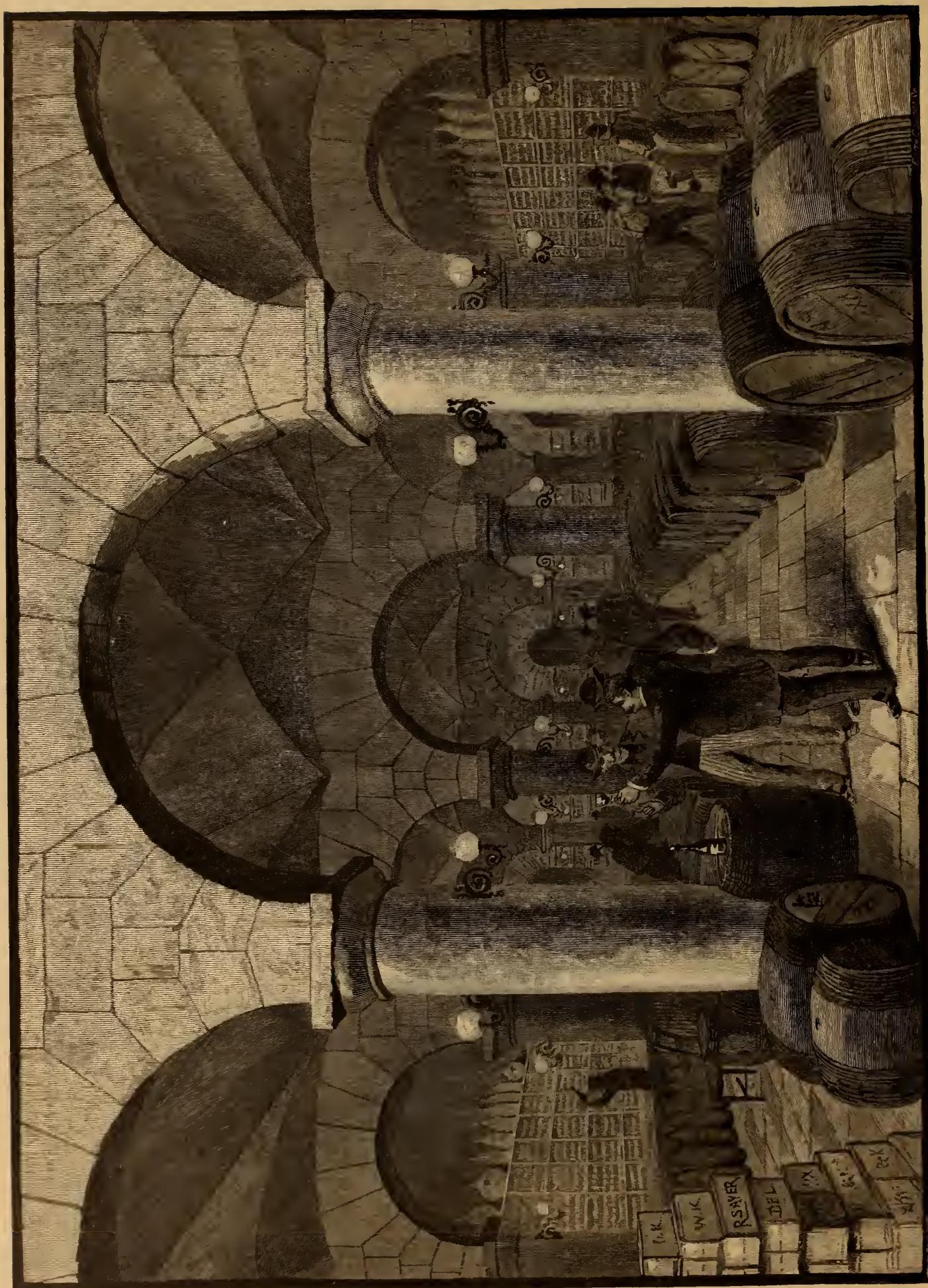
## The Kitchen.

The kitchen may be classed among the remarkable features of the establishment, and in the arrangement of this, the architect, J. B. SNOOK, exercised extraordinary skill, with a view of possessing the most *perfect kitchen in this country*, if not in the world.

The system of ventilation in the culinary department, as elsewhere in the premises, is simply perfect, pure air being introduced, while the heated atmosphere is being expelled through massive iron cylinders to the roof. The machinery for the elevator, pumps, tanks, etc., is also located in the basement, and is directly under the control of one of the engineers, who in turn is in electric communication with the main office. Under the sidewalk are spacious vaults and boiler-rooms, and here also are to be found huge refrigerators, said to be the finest in the country.



HOFFMAN WINE VAULTS.





## A Magnificent Bathing Establishment.

[From the *Morning Journal*.]



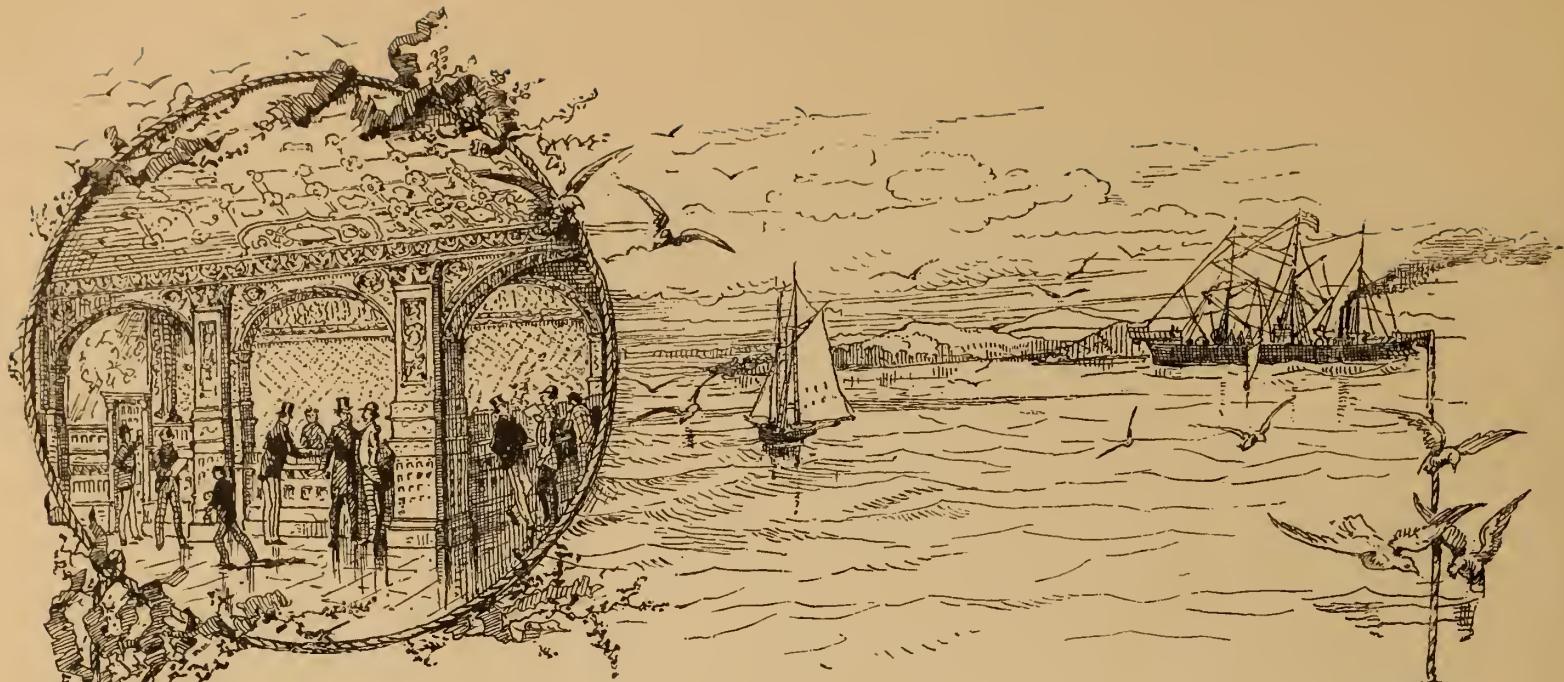
LONG ago Mr. STOKES conceived the idea of having a bathing establishment in connection with his house, and for months he has been devoting a great part of his time to constructing and furnishing the finest establishment of this kind in the country without any exception. Over \$50,000 has been expended, and the result is a hydropathic sanitarium, to the completeness and luxuriance of which nothing can be added.

The baths adjoin the HOFFMAN HOUSE on the Twenty-fourth Street side, and are entered through a hall, the floor of which is inlaid in dark marbles in Turkish designs. They occupy three floors of the building. On the first are the Turkish and Russian baths. In the latter the pool is reached by marble steps, and is surrounded by a heavy nickel railing. It is in the style of the baths in old Roman palaces. Marble steps rise in tiers about the room. The ceiling is a dome richly decorated in gold. The temperature can be regulated to a degree. A needle shower-bath adjoining is one of the largest and finest in the world. The ante-rooms would ornament the mansion of a millionaire.

The velvet rugs and carpets were imported for the purpose. The elegant rugs were selected by Mr. STOKES in Paris. All the wood-work is solid carved white oak. A row of beveled mirrors extends around the compartments. The draperies are in heavy satin damask, the prevailing color being maroon. The ornamentation is oriental, and Turkish designs are everywhere visible. Stars and crescents cover the walls and ceiling. The sconces are magnificent Turkish lanterns, and throw a soft, dim light that is gratifying to the eyes of the bather. Every compartment is completely isolated, and the glass-work throughout, all of it stained glass of peculiar pattern, moves on axes to furnish a perfect ventilation. The couches and divans are soft and luxurious.

There are Turkish, Russian, medicated, electric, sulphur, herb, plunge, shower, and a dozen baths of other descriptions. Attendants are in waiting, and a house physician is in constant and personal charge of the establishment.





The main up-town offices of the Commercial Cable Co. (Mackay-Bennett cables), The Postal and Bankers' and Merchants' Telegraph Companies are located in the HOFFMAN HOUSE, and are, without doubt, the most elaborate electrical offices that have ever been designed. They are constructed of hard woods, beautifully carved, and inlaid with panels of rare stone, and metallic emblems wrought in antique hammered work.

The patrons of the house are enabled by these lines to send their messages to all parts of the world where telegraphic communications are established; and besides having facilities of seventy-six thousand miles of land wire, can communicate abroad by the new Mackay-Bennett cable, which the *Faraday* has just laid.

The Commercial Cable Company is a private enterprise, owned solely by Messrs. John W. Mackay, of San Francisco, and James Gordon Bennett, of New York.

The public demand for a lower tariff prompted these gentlemen to begin the task which has just been so successfully completed. They ordered of the Messrs. Siemens Bros. & Co two new cables, to have all the latest improvements, and to have embodied in their construction every advantage known to this firm through their long experience. The public can, therefore, rely upon a superior cable service at a reduction of at least twenty-five per cent. below the present rates.

